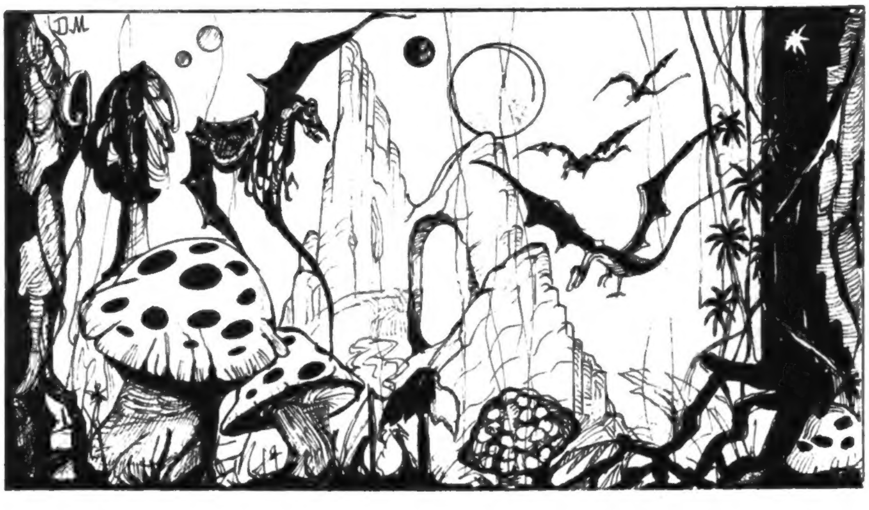
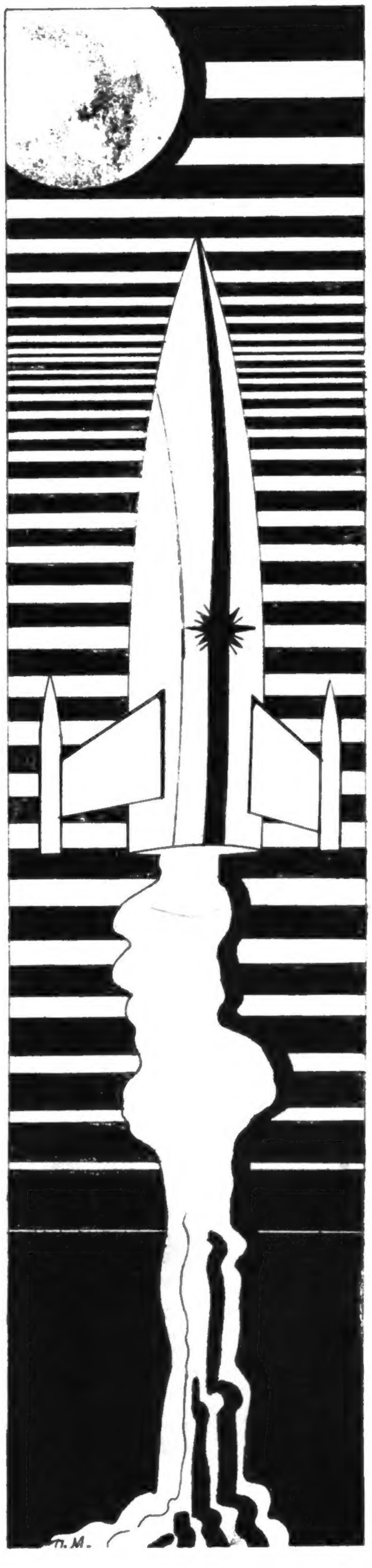
ROCKET'S BLAST AND THE COMICOLLECTOR

NO. 52

COVER BY:
Dick 67
Musso

SFCA





Star-Studded Comics

NO. 11 - MAILING DATE JUNE 20th! - STILL 50¢!

[illegible]

LARRY HERNDON, 1830 HIGHLAND,
CARROLLTON, TEXAS 75006

JOHN RYAN'S **BIDGEE**

"The Saga of Gully Foyle and Friends"

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SPECIAL DR. WEIRD ISSUE !!

TWO MYSTIC TALES FEATURING STAR-STUDDED'S GOLDEN GHOST!

ADVENTURE NO. 1 . . .

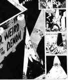
"DR. WEIRD MEETS THE DEMON!"

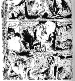
WRITTEN AND ILLUSTRATED BY
BUDDY SAUNDERS!

ADVENTURE NO. 2 . . .

"BLACK RITE!"

WRITTEN AND ILLUSTRATED BY
GEORGE METZGER!


DR. WEIRD MEETS THE DEMON



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IF YOU ARE A ROCKET FAN YOU WON'T WANT TO MISS THIS !!!

[illegible]

ROCKET'S BLAST
SPECIAL
1

PAGE 1

SPRING, 1984 NO. 8

MASQUERADER

[illegible]

In the next issue the Eradicator and Return of the Nebula!

$1.50

A HISTORY OF
ACE
PUBLICATIONS

ALTER EGO #7

[illegible]

The SAGA of the MARVEL FAMILY

AND THAT WAS THE END OF SOLOMON GRUNDY?

[illegible]

alter ego

The FIRST GREAT DAYS of BLACKHAWK

[illegible]

WHEN HAWKHOOD
WAS IN FLOWER

TWO CASES of CONSCIENCE
BY GLEN JOHNSON

ADVERTISING RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

REGULAR CLASSIFIED ADS: All of these type ads will be reduced to 1/3 their size. Therefore, a full page ad (8½ x 11) would be about 1/3 of a page when printed. Nothing will be left out, the type size will just be reduced. All ads of this type should be submitted typed (if possible) on WHITE paper only. Type only on a black ribbon that is not worn out, because if it is too light, it will reproduce poorly. Observe normal margins. The rate for these is $4.25 per page. We must reserve the right to reassemble (only, if necessary) your ads of this type to fill out the page. For smaller ads, the rate is 10¢ per line (7 inch typed line).

25% CLASSIFIED ADS: These 25% ads are reduced to only 1/2 their size, instead of 1/3. Therefore, a full page ad (8½ x 11) would be about a half page when printed up. The rate for this type is $7.50 per page. Submit as above. And again we reserve the right to reassemble (only if necessary).

SPECIAL CLASSIFIED ADS: These are printed as is. Therefore if you submit a full page (8½ x 11), it will be 8½ x 11 when printed up. Submit in the same manner as above.

HERE IS AN IMPORTANT WAY YOU CAN SAVE MONEY ON YOUR RBCC ADVERTISING: SAY, FOR INSTANCE, YOU HAVE 3 PAGES THAT YOU WANT TO RUN AT THE "REGULAR" RATE OF $4.25 PER PAGE. THAT WOULD COST YOU A TOTAL OF $12.75. HERE IS HOW YOU COULD RUN IT FOR ONLY $11.60. YOUR THREE PAGE AD THE "REGULAR" WOULD COME OUT 8½ X 11 WHEN PRINTED UP. THEREFORE, IF YOU SUBMIT YOUR AD ALREADY LAID OUT AND TYPED UP ON A SHEET 13 INCHES WIDE AND 17 INCHES LONG (WHICH WILL BE REDUCED DOWN TO 8½ X 11), YOU CAN RUN IT AT THE "SPECIAL" RATE OF $11.60 AND SAVE $1.15. YOU "MAKE UP SHEETS" CAN BE MADE BY USING CELLOPHANE TAPE AND REGULAR WHITE PAPER, TAPING THEM SO THAT THEY FIT THE MEASUREMENTS. THEN YOU CAN TYPE UP YOUR AD ON OTHER PAPER AND PASTE IT ON THE MAKE UP SHEET AND MAKE YOUR OWN LAYOUT. THIS ENABLES YOU TO MAKE YOUR OWN LAYOUT, WHICH WILL BE PRINTED JUST AS YOU SUBMIT IT, PROVIDING YOU FOLLOW THE INSTRUCTIONS. REMEMBER, ALWAYS USE A GOOD DARK RIBBON.
ALSO, IF YOU ARE GOING TO SUBMIT A TWO PAGE AD AT THE "25%" RATE (TWO PAGES AT 25% WILL COME OUT 8½ X 11 WHEN PRINTED), YOU CAN SAVE THIS WAY TOO. TWO PAGES SUBMITTED SEPARATELY AT THE "25%" RATE WOULD COST YOU $15.00. BUT IF YOU SUBMIT IT ALREADY LAID OUT ON A SHEET 11 INCHES WIDE BY 14½ INCHES LONG, YOUR COST IS, AGAIN, ONLY $14.00--A SAVINGS OF $1.00.
YOU DISPLAY ADVERTISERS CAN MAKE UP YOUR LARGE LAYOUTS TOO USING THE ABOVE MEASUREMENTS, DEPENDING ON HOW MUCH YOU WANT IT REDUCED IN SIZE.

DISPLAY ADS: These are 25¢ per page more and are usually given better locations than classifieds.
REGULAR DISPLAY (reduced to 1/3 its size) $5.50 per page
25% DISPLAY (reduced to 1/2 its size) $7.75 per page.
SPECIAL DISPLAY (printed as is) $14.65 per page.

When submitting any of the above ads, be sure to specify; "REGULAR", "25%", or "SPECIAL". FULL payment must accompany all ads. Any ads received after any given deadline will be run in the following issue WITHOUT EXCEPTION !!
SEND ALL RBCC ADS AND "SPEED AD" ORDERS TO THE S.F.C.A.

" SPEED ADS "

These ads are not run in the RBCC. These ads are sent out with the orders that we fill. We send out anywhere from 300 to 400 orders per month. About 75% of these orders are from new fans who are answering our various ads which appear constantly in various COMICS (CHANNEL, TOWER, etc.). This means that your SPEED AD will be going out to fans within THREE DAYS, in most cases, after I receive it. Ads to be sent this way can be submitted in 3 ways--READY PRINTED (sheets that you print up and send to the SFCA), stencilled, and unstencilled.
READY PRINTED SPEED ADS: We will send these out for you at the rate of $1.00 per hundred (minimum 200) or $7.50 per 1,000. Add 75¢ for each additional 100 over 1,000.
STENCILLED SPEED ADS: We will print these up for you and send them out. Use only LEGAL SIZE FOUR HOLE MIMEOGRAPH STENCILS. Observe the margins on the stencil, EXCEPT do not go below line 59. Type fairly hard and do so with your ribbon in off position. THE RATE FOR THESE IS: ONE PAGE 200 COPIES $3.65--add $1.55 for each additional 100. TWO PAGES 200 COPIES $5.55--add $1.50 for each additional 100. THREE PAGES 200 COPIES $7.00--add $2.30 for each additional 100. FOUR PAGES 200 COPIES $8.45--add $3.00 for each additional 100. For larger quantities, write to the editor. WE WILL ALSO PRINT UP COPIES OF YOUR AD AND SEND THEM TO YOU FOR YOUR OWN USE AT THE ABOVE RATES.
UN-STENCILLED SPEED ADS: These can be submitted on paper. We will stencil them, print them up, and send them out for you at the following rate: ONE PAGE 200 COPIES $4.35--add $1.55 for each additional 100. TWO PAGES 200 COPIES $6.60--add $1.50 for each additional 100. THREE PAGES 200 COPIES $9.05--add $2.00 for each additional 100 copies. FOUR PAGES 200 COPIES $11.50--add $3.20 for each additional 100.

ATTENTION ALL DEALERS: WE CAN DISTRIBUTE YOUR CATALOG OR PRICE LIST, VIA OUR "SPEED AD" SERVICE AT A FRACTION OF WHAT IT WOULD COST YOU TO DO THE JOB YOURSELF. JUST SEND US A SAMPLE OF YOUR CATALOG AND HOW MANY COPIES YOU HAVE THAT YOU WANT US TO DISTRIBUTE AND WE WILL QUOTE YOU A PRICE. WE CAN ALSO PRINT YOUR CATALOG FOR YOU AND DISTRIBUTE IT--FOR PRICES--SEND FULL DETAILS TO THE S.F.C.A.

ADVERTISING DEADLINE FOR RBCC #53
JULY 22nd

THE ROCKET'S BLAST - COMICOLLECTOR No. 52, is published bi-monthly by THE SFCA, 9875 SW 212 St., Miami, Fla. 33157
Editor - G.B. Love
Staff - Jim Jones, Raymond Miller, Buddy Saunders, Don Fagan, John Pastonetto, Bill White.

CONTRIBUTIONS are always welcome. We are particularly interested in good well written articles. We are also interested in obtaining any articles or features you may see in newspapers and magazines regarding comic books, comic fandom, etc.

SUBSCRIPTION RATES:
4 issues $1.55, 8 for $2.60, 12 for $4.45.
First class; 4 for $2.25, 8 for ..., 12 for $6.25. When you ... with a copy of the RBCC with the words "SUB.EXP" marked on the label, that means your subscription has expired.
$4.00

AVAILABLE BACK ISSUES:
RBCC 44,46,47,48,49-60¢ each
THE RCE #1- 55¢
STAR STUDDED COMICS #5- 55¢
FIGHTING HERO COMICS SPECIAL EDITION #1 - $1.50
Order the above from THE S.F.C.A.

CIRCULATION THIS ISSUE:
A GUARANTEED
1,900

IMPORTANT ADVERTISING INFORMATION

This concerns those of you who use the "regular" rate. In order to do away with the necessity of printing some of these ads sideways, we are, on the pages containing "regular" ads, cutting down the margins as much as possible. Normally, a "regular" one page ad occupied about 1/3 of a page, but by cutting down on the margins, it occupies a little less than 1/3 of a page. You still get the same amount of space you pay for (well, actually, it may be about 1/7 of an inch less) and your type size remains the same. By doing it this way, in most cases, we can run all your "regular" ads straight instead of half of it sideways. However, if you want to prove to yourself that your type size remains the same just compare it with the type size on Page 1 of this issue, which is run at the "33%" size.

NEW, A MORE ECONOMICAL AD RATE:

In an effort to make it possible for the small collector to advertise in the RBCC, we are introducing a 4th ad rate. This is our "50%" rate, which runs $4.25 per page for classified ads and $4.50 per page for displays. "50%" ads are reduced to about 1/2 their size, (an 8½ x 11 would be reduced to about 5 x 5½ when printed up). This is fairly small but still readable. The typewritten words on page 1 of this issue are "50%". If you intend to run 4 pages at this rate (which would be $17.00), you can run it for only $14.00 by pasting the ad up on a layout sheet (16 inches wide x 21 inches), yourself, thereby saving $3.00. While this rate is primarily for the small collector, anybody can take advantage of it.

SUPERMAN IS STILL SUPER

By BOB LARDINE

Only the millions of kids at home know that placid-looking Clark Kent, a news reporter on the Daily Planet, is really Superman. He fools everybody else.

Mrs. Noel Neill Taylor portrays reporter Lois Lane on the WPIX series.

Program is at peak of popularity six years after its star's death

The late George Reeves made an imposing Superman. He shot himself to death in '59.

Nemesis could harm Superman.

Everybody knew he flew over buildings and walked through walls. Tanks were powerless against him, and bullets bounced harmlessly off his chest. He was invincible—but only on TV.

In real life, Superman was a 45-year-old actor named George Reeves. He was neither indestructible nor impervious to bullets as everyone discovered six years ago June 16 when Reeves shot himself to death.

But it was George Reeves who died and not Superman. Today, the big guy in the tights is still idolized by millions of kids. They worship him on TV sets across the country as the ratings so dramatically bear out. In New York over WPIX, Superman crushes the high class competition of newscasters Robert Trout, Gabe Pressman, Robert MacNeil, etc. This September, Superman figures to batter his opposition even further when the programs will be seen in color for the first time on Channel 11.

Though the 104 shows in existence are screened over and over again, the youngsters at home don't seem to mind. They relish the thought of being able to recognize each plot and know what is going to transpire from the very first time they spot Superman sailing out a window.

Many theories have been advanced regarding Superman's fantastic popularity over the years. None is more intriguing than the one supplied by Mrs. Noel Neill Taylor, who portrayed girl reporter Lois Lane in 78 episodes. She singles out "wholesomeness" as the key to the series' appeal.

"'Superman' is a healthful show for youngsters to watch," says the actress. "Parents don't have to worry that their children will be harmed by it. Goodness triumphs over evil in every single program. In addition, there's almost no violence on 'Superman.' The producer was especially strict on this point. I remember he once scrapped an entire episode because he felt it contained too much violence."

Mrs. Taylor and Jack Larson, who played cub reporter Jimmy Olsen, are the sole surviving stars of the famed "Superman" series. John Hamilton, known to the small fry as city editor Perry White, died in 1958. A year later, George (Superman) Reeves, who laughed off bullets on screen, was killed by one.

The official verdict was suicide, but many people thought otherwise. Reeves' mother, Mrs. Helen Lescher Bessolo, hired famed attorney Jerry Geisler to investigate her son's death. "I just can't believe George would commit suicide," she said.

When Reeves took his own life, there were three other people in his Hollywood home. One of them, Leonore Lemmon, told police later that she and Reeves were to be married at the end of that week. On the night of his death, Leonore saw Reeves go up to his bedroom. She told the other guests: "He's going to kill himself!" They laughed at her. Then Leonore said: "He's opening a drawer to get a gun!" A shot was heard and Reeves was found dead on his bed with a gun beside him. The 6 foot 2, 200-pound actor didn't leave a note.

Mrs. Taylor found it difficult to believe that Reeves had killed himself. "George was a wonderful person. He never seemed unhappy. The afternoon of his death, George cheerfully discussed upcoming 'Superman' episodes with the producer. He was to have started filming new shows the following month."

No effort was made to shoot further "Superman" programs after Reeves died. Mrs. Taylor thinks it was a big mistake. "They certainly should have found a replacement for George and continued the series," she says. "The show's popularity had already been well established. It had been an instant success from the time it first hit TV in 1952."

As a result of her work on the series, Mrs. Taylor discovered that she was a celebrity of sorts. "Children would continually stop me on the street and ask: 'Don't you really know that Superman is actually Clark Kent?'"

Mrs. Taylor finds it pleasant to recall the years when the "Superman" series was being made. "It was pure fun," she says. "Incidents kept occurring on the set that gave us all a laugh. On one occasion, Superman was supposed to step through a wall, a feat he had accomplished hundreds of times in the past. Unfortunately, the newly-plastered wall had hardened too much. Reeves was just able to get a foot and an arm through it—and then he was stuck. As he struggled to get out, Reeves said: 'I guess Superman didn't have his Wheaties today!'"

SATURDAY'S WORLD

SATURDAY'S WORLD is an attempt to view such items as old serials, comic books, "B" westerns, old radio programs, etc. through the eyes of the serious enthusiast. For those seeking humor via "camp" and "high camp" attitudes, then SW is not the fanzine for you. It would be better to say that it is a 'zine for those who wish to see their Saturday morning idols finally given the credit they deserve.

SW will always give the serious enthusiast the most for his fifty cents: completely offsett printing, stills, wrap-around binding, sincerely written articles to name a few.

Perhaps we're trying to start a new cult: a cult in which the smile replaces the guffaw, and "trivia" is considered to be something more than "junk"....it is entertainment. Films like LOST PLANET AIRMEN, THEY MADE ME A CRIMINAL, and MARSHAL OF HELDORADO will probably never win an Academy Award. They will, however, be the object of some article in SW, as will such "stars" as Gene Roth, Jack Elam, Joe Sawyer, and John Doucette. That's the purpose of SW

SW #1 features AT THIS THEATRE NEXT WEEK; AN INTERVIEW WITH FU MAN CHU; HISTORY OF WHIZ COMICS; RADIO REVISITED; and more. 32 pages in all.

SW #2 features SAGA OF THE ROCKETMEN; WHAT MADE TIMELY GREAT - prt. One; WESTERN HALL OF FAME; THE GANGSTERS - Prt. One; THE COMING STORM; plus more. 44 offsett in all.

SW #3 (Out in June) will feature AN INTERVIEW WITH ROY BARCROFT; THOSE KATZMAN-COLUMBIA CLIFFHANGERS; THE GANGSTERS - Prt. II; and much, much more. Order your copy now.

SATURDAY'S WORLD sells for 50¢ (60¢ flat) and a six-issue subscription sells for $2.75 ($3.25 flat). Make sure you don't miss an issue. Send money to: NOSTALGIA INC.; 7536 So. Park Blvd.; Houston, Texas 77033

Saturday's World

OLD RADIO TAPES

All of our programs are priced individually, according to their length and sound quality. WE MUST ask you to keep your orders in even hours that is to say, 1 full hour, 2 full hours, 3 full hours, etc. You can, however, have a 5 minute variance, either way (such as 55 minutes, or 1 hour and 5 minutes, 2 hours and 55 minutes, and so on. MINIMUM ORDER ONE HOUR. All tapes are recorded at 3 3/4 i.p.s. and we can get as much as 6 hours and 5 minutes on one 7 inch reel. We record on on 5 and 7 inch reels, depending on length of tape. We can also record on 3 inch reels if you send us an empty 3 inch reel with your order. We can record up to 1 hour on a 3 inch reel, at 3 3/4 ips.).

We also have a number of 7 inch 4 hour reels, that are already made up (these are listed as "C" reels) and these can be bought for only $7.50 per reel. You can order any show we have separately (as long as you follow the above rules), these "C" reels are sold at a DISCOUNT because they are already made up. After each show is listed the date (if known), the title of the episode (if known), the length of time it runs, its sound condition, and its price. F=fair, G=good, E=good, VG=very good. If you have special wants, send them in. Send all orders to:

THE SPCa, RADIO TAPE DEPT., 9875 SW 212 ST., MIAMI, FLA. 33157

INNER SANCTUM "Perpetual Life", early 40's, 26 min., VG, $1.25
INNER SANCTUM "Dead Reckoning", 25 minutes, F-G, $1.15
CAPT. MIDNIGHT. "Return of Ivan Shark", 15 min., G, 75¢
SUPERMAN, episode #149, 15 min., VG, 75¢
SUPERMAN, Oct. 18, 1943, 15 min., F, 60¢
GREEN HORNET "Protection Inc." 25 min. G, $1.15
THE SHADOW: "Madame's Doom", 25 min., F-G, $1.00
THE SHADOW: "Nursery Rhyme Murders", 25 min., F, 95¢
THE SHADOW: These next 4 are all 28 min. each & are all great: The Ghost of Capt. Bailey," "Carnival of Death," "[illegible]," "Death Stalks The Shadow," $1.25 each.
THE LONE RANGER "The Gold Bells", 30 min, F-G, $1.10
THE LONE RANGER "Col. Without a Regiment", 25 min. G, $1.25
THE LONE RANGER "Stacy conceives a man named Barton, framed for Murder," 25 min., G, $1.25
GREAT GILDERSLEEVE: 1954, Gildersleeve has trouble with the Vacation album, 12 min., G, 75¢
Duffy's Tavern: Jan. 7, 1948, Guest Garry Moore, 30 min, G-VG, $1.35
RED SKELTON: Jan 15, 1948, 22 min., G, 90¢
SUSPENSE: "Man Who Couldn't Lose," 30 min., G, $1.25
SUSPENSE: "Sorry, Wrong Number," 15 min., G, 75¢
SAM SPADE: Aug. 8, 1948, 30 min., G, $1.25
GRACIE ALLEN: "The Doctor Bill", 5 min. G, 25¢
FLASH GORDON: "City of Caves", 5 min., F-G, 20¢
JACK ARMSTRONG: final show of 38-39 season, 13 min., G, 75¢
JACK BENNY: final show of season, late 50's, where Jack introduces the cast, last half of show only, VG, 15 min., 75¢
JACK BENNY: Jan. 9, 1955, 30 min., VG, $1.25
TERRY & THE PIRATES: Calcutta Opium, G, 15 min., 75¢
FIBBER McGEE & MOLLY: Jan. 6, 1948, Fibber prepares a magic act; 22 min. G, $1.10
THE WHISTLER: "Alias Alibi", F-G, 25 min., $1.00
AMOS N ANDY CAN MUSIC HALL: Jan 9, 1955, 25 min., VG, $1.25
SPACE PATROL "Planet X", 30 min. F-F, 80¢
LET'S PRETEND: "Puss 'N' Boots," G, 20 min., $1.00
BABY SNOOKS: mid 40's, Snooks & Daddy Higgins, 25 min. F-G, $1.00

BABY SNOOKS: 1948, Daddy Teaches Snooks to play piano, 30 min. F-G, 85¢
HOPALONG CASSIDY: "Pawnee Polly", F, 85¢, 25 min.
THE FBI IN PEACE & WAR: "Dumb Luck", G, 25 min., $1.16
MR. DISTRICT ATTORNEY: "Set-up For Re-Entry" 30 min, F-G, $1.10
LUM & ABNER: "Robert the Robot" 15 min, G-VG, 75¢
I LOVE A MYSTERY: "Girl in a Gilded Cage", 1943, 15 min, F-G, 95¢
X-MINUS ONE: "Merchants of Venus" 24 min, G-VG, $1.10
EDDIE CANTOR PABST BLUE RIBBON SHOW: Nov. 26, 1946, 30 min, G, $1.35
GANGBUSTERS: Oct. 30, 1948 "The Case of the Wolverine", 30 min, F-G, $1
CHASE & SANBORN 101st ANNIVERSARY SALUTING NBC RADIO 40th ANNIVERSARY: Edgar Bergen & Charlie McCarthy host, Nov. 13th, 1966, excerpts from many, many old radio shows. Sound fair to good, about 55 minutes, $2.35
SGT. PRESTON: "Home of the Indian Rebellion", F-G, 30 min., 55¢
RADIO OF THE TOWN: July 1946, 23 min, F, 98¢
EDGAR BERGEN & CHARLIE McCarthy: Sept. 21, 1941, 25 min., G, $1.00
THE SHADOW: "Spider Boy", F-G, 30 min, $1.10
OLD TIME RADIO: Vol. 1, The Nostalgic Sounds of excerpts from, RUDY VALLEE, WILL ROGERS, BING CROSBY, EDDIE CANTOR, JIMMY DURANTE, CLAYTON, JACKSON & DURANTE, HARRY HERSHFIELD, KAY KYSER, KATE SMITH, W.C. FIELDS, AL JOLSON, BURNS & ALLEN. Sound mostly good, about 58 min $2.00
OLD TIME RADIO: Vol. 2, Excerpts and Theme Songs from: THE FBI IN PEACE & WAR, ARTHUR TRACY, MR KEEN-TRACER OF LOST PERSONS, YOURS TRULY JOHNNY DOLLAR, THE WHISTLER, BABY ROSE MARIE, UNCLE DON, ARTHUR GODFREY, CLIFF EDWARDS, MORTON DOWNEY, BOB [illegible], YOUNG WIDDER BROWN, EXCERPT FROM HOLLYWOOD PREMIERE, EILEEN FARRELL, VICTOR BORGE, BONNIE BAKER WITH ORRIN TUCKER, RAY NOBLE('GOODNIGHT SWEETHEART'). Sound Good, 58 min., $2.00.

The following are 4 hour tapes that are already made up ("C" reels) and are $7.50 each.

#C1: CAPT. MIDNIGHT "RETURN OF IVAN SHARK". SUPERMAN #149, GREEN HORNET "PROTECTION INC." THE SHADOW "MADAMES DOOM." THE LONE RANGER "THE GOLD BELLS". GREAT GILDERSLEEVE, 1954. DUFFY'S TAVERN: JAN 7, 1948. SUSPENSE "MAN WHO COULDN'T LOSE" SAM SPADE: [illegible] AUG. 8, 1948. RED SKELTON: JAN. 15, 1948. $7.50

#C2: SPECIAL PRICE ON THIS ONE, ONLY $6.50: SPACE PATROL "PLANET X". HOPALONG CASSIDY "PAWNEE POLLY." SHADOW "NURSERY RHYME MURDERS." BABY SNOOKS: "SNOOKS & DADDY WATCH BIRD." JACK BENNY: JAN 9, 1955. FBI "DUMB LUCK." BABY SNOOKS: 1948. MR. DISTRICT ATTORNEY "SET UP FOR RE-ENTRY." LUM & ABNER "ROBERT THE ROBOT."

#C3: OLD TIME RADIO: VOLUME 1 and 2. AND THE FOUR FOLLOWING SHADOW PROGRAMS: "DEATH STALKS THE SHADOW", "THE SANDBOG MURDERS," "CARNIVAL OF DEATH," "GHOST OF CAPT. BAILEY". $7.50

For the condition of the shows on the "C" reels, see the individual listings.

ALL TAPES ARE SOLD AS IS.

Send us your want list. Send all orders to: THE SPCA, RADIO TAPE DEPT, 9875 SW 212 ST., MIAMI, FLA. 33157

THE ODDITY PAGE

By Raymond Miller

First, let's take a look at some more of the smaller oddities:

CAPTAIN AERO COMICS, between May 1941 and the last issue, #26, August 1946, was published by no less than four publishers. In order: Helnit, Holyoke, Et-Es-Go Magazines Inc., and Continental Magazines Inc.

Early ads in MLJ comics asked you to watch for the Wizard's new partner, Tommy the Super-Boy. But when he did appear he was called Roy, not Tommy.

In PEP #11, the issue Dusty the Boy Detective made his debut as the Shield's young partner, we see him dressed in a yellow costume. Yet in all other stories, and on the cover of #11, his costume is blue. Also, in this story his legs are bare but on the cover and after that they are covered with red tights. The same is true of his arms.

In 1941-42 Steve Rogers' (Capt. America) girl friend is called Betty Ross but by 1943 she is called Betsy Ross.

A big ad in many of Fawcett's comics around January, 1945 (and one appeared in CAPTAIN MARVEL ADVENTURES #22) said, "Here is what you've been waiting for! Mary Marvel, the Shazam Girl, now appears in her own exclusive magazine! Think of it! 68 pages of Mary Marvel Adventures! Don't miss it. On sale Feb. 17, 1945. 10¢" Yet this first issue did not appear until late 1945 and was dated Dec., 1945 and had only 36 pages!

Did you know that--that Gardner Fox wrote the origin of Kid Eternity?

During 1941 and 1942 many DC comics carried ads for not only their other titles but also Feature Publications' PRIZE COMICS and HEADLINE COMICS. Everyone knows what DC thought of Capt. Marvel but right there in PRIZE was a pretty good imitation of DC's Batman--The Black Owl. Batman got his name from a night creature, so did The Black Owl. Batman was, in his other identity, a wealthy society play boy, as was the Owl. Neither had any super powers, and both had ears on their cowl.

An oddity from Mike Kolas: In 1946 and 1947 many Nedor comics carried ads for their other titles, including MYSTERY COMICS--the oddity? MYSTERY COMICS hadn't been published since 1944!

In all of Fox Publications titles for Jan. 1942, there were shown ads for three of Fox's leading titles--V-COMICS #1, Jan.; EAGLE #4, Jan.; and U.S. JONES. But there was no number or date on the cover of the U.S. JONES--in fact, this cover was never used. It would have been the cover of number 2, but that issue had an entirely different cover, and to top it off, the unused cover was also displayed in #1.

Do you have a COMIC ODDITY? If so, send it in to Raymond Miller and you'll probably see it published in the RBCC. Send your oddities to-- RAYMOND MILLER, 1134 Longfellow St., Vandergrift, Pa.

SPECIAL EDITOR'S NOTE TO ALL ADVERTISERS!!!

This only concerns advertisers who use the "regular rate". In an effort to eliminate as many ads as possible from being printed sideways, we are, on the pages containing "regular" ads, cutting down the margins as much as possible. Normally, a 'regular' one page ad occupies about 1/3 of a page but by cutting down on the margins, it occupies less than 1/3 of a page. You still get the same amount of space you pay for and your type size remains the same. By doing it this way, in most cases, we can run your ads all straight instead of half of it sideways, which annoys quite a few of you. Again, I point out, your type size remains at the size you pay for--we just reduce the margins.

WANTED, WANTED: PLANE CORSON BIG LITTLE BOOKS, ALSO BIG LITTLE BOOK LOTS & RED BOX BOOKS. I'M LOOKING FOR ALL KINDS OF COMIC LOTS. SEND ANY "FOR SALE" BLB LISTS. SEND LISTS & INFORMATION: ROBERT CASHMAN, 1312 TOWNSEND AVE., BRONX, NY 10452.

ATTENTION, DAREDEVIL FANS! TO COMPLETE YOUR COLLECTION, HERE ARE ISSUES 1-26 FOR SALE. 1=2.00, 2=1.50, 3=1.00, 4=1.00, 5-10=.75 11-20=.50, 21-26=.25 ADD 20¢ FOR ORDERS UNDER $2 ALL ARE VERY GOOD TO MINT. ENTIRE SET $15. JIMMY MORTON, 705 13th ST., PASCAGOULA, MISS.

ATTENTION ALL ADVERTISERS!

In an effort to make it possible for the small collector to advertise in RBCC, we are introducing a fourth type of classified ad, in addition to our other three. Up until now, the cheapest rate for a page ad was $1.25 per page (which reduced to 1/3 of a page when printed). This is our "REGULAR" classified rate. We are now offering a "50%" classified rate. Under this rate, ads are reduced to 1/4 of their original size (this is slightly smaller than 1/3). In other words, a full page ad submitted at this "50%" rate (an 8½ x 11 page) would be about 4 1/4 x 5½ when printed up. This is pretty small, but is readable. (The typewritten words on page 3 of this issue was printed at "50%" so you can see that although it is small, it is still readable). The rate for this type ad is $0.75 per page. This is primarily for the small collector, although anybody can take advantage of it. Submit it in the same manner as other classified ads (see page 2 for details). "50%" DISPLAY ADS ARE $3.50 PER PAGE.

RADIO TAPE COLLECTORS!!

Here is our "Special Of The Month" #1. We have two in this issue--be sure and check the other one, elsewhere.

This "Special" is a 4-hour reel of tape that normally sells for $9.50 but if you order it between now and July 15th, you can order it for only $6.50. After July 15th the price goes back to $7.50. Here are the programs (which are recorded at 3 3/4 ips on a 7 inch reel) on this tape. The sound conditions of all the programs can be found in our individual listing, elsewhere in this issue: JACK ARMSTRONG-final show of 38-39 season; THE LONE RANGER--a man named Barton is framed for murder; I LOVE A MYSTERY "Girl in a Gilded Cage"; JACK BENNY-final show, last half only; X-MINUS ONE-"Reunion of Texas"; INNER SANCTUM "Case of the Walkeries"; INNER SANCTUM "Perpetual Motion Life"; EDDIE CANTOR SHOW, 1940; FRANK & RADIO 100th ANNIVERSARY.

Order from:

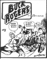
THE S.F.C.A.
RADIO TAPE DEPT.
9875 SW 212 ST.
MIAMI, FLA. 33157

DID YOU MISS FANTASY ILLUSTRATED #6 ??? Copies of it are still available from THE SFCA at $1.10 each.

ATTENTION ALL DEALERS, BOOK STORES, AND COMIC COLLECTORS:

ARE YOU LOOKING FOR A SOURCE TO BUY COMIC BOOKS AT WHOLESALE PRICES: SUCH AS: THUNDER AGENTS #1 AT 75¢, FANTASTIC FOUR #5 AT $1.00, AVENGERS #1 AT $1.50, CHALLENGERS #2 AT 75¢, ETC. THE SFCA IS NOW FORMING THE "COMIC DEALERS ASSOCIATION", WHICH WILL MAKE AVAILABLE COMICS LIKE THOSE & MORE AT BELOW MARKET VALUE. FOR INFORMATION ON HOW TO JOIN, SEND A STAMPED, SELF ADDRESSED ENVELOPE TO THE SFCA.

CLAY TINDALL, 150 W. DELAWARE AVE., [illegible], N.C. [illegible]. COMICS FOR TRADE: I'VE HUNDREDS OF COMICS FOR TRADE--NEW, OLD, & IN BETWEEN. I AM INTERESTED IN MOST COMICS PUBLISHED PRE-CODE, SEND ME A LIST OF WHAT YOU HAVE FOR TRADE & I'LL RETURN MINE.


BUCK ROGERS
25th CENTURY
#3

DAILY STRIPS 199-310

DO NOT ORDER B.R.#3 OR TARZAN UNTIL JULY 1.
TARZAN WILL BE 96 PGS. + WILL COST $6.00

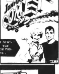
TARZAN THE FEARLESS
by EDGAR RICE BURROUGHS
Drawn by REX MAXON
Complete daily strips
ECNCS #6 FROM 1938

EDWIN APRILL, JR.
5272 W. LIBERTY RD.
ANN ARBOR, MICH 48103

ALL COPIES MAILED FLAT — $5.00 EACH (EXCEPT TARZAN)

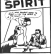
- ALL ISSUES COMPLETELY PHOTO-OFFSET, 68 - 8½×11 PAGES IN BLACK & WHITE.
- PROFESSIONAL COLOR, WRAP-AROUND COVERS. LIMITED EDITIONS

FRANK FRAZETTA'S FIRST NEWSPAPER STRIP, REPRINTING THE FIRST 3 MONTHS' DAILYS — 56 PGS. 8½×11 — IN BLACK AND WHITE.


#1
JOHNNY COMET

GREAT CLASSIC NEWSPAPER COMIC STRIPS

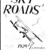
ECNCS


#4
THE SPIRIT

DAILY STRIPS 1-93, 1941-42
300 COPIES PRINTED

BUCK ROGERS
ECNCS 2

DAILY STRIPS 99-198
50 COPIES LEFT


SKY ROADS #4
1929

DAILY STRIPS 52-137, 1929
300 COPIES PRINTED

[illegible]

DC PUBLICATIONS

ACTION #[illegible] front cover & superman story	5.00
ACTION #[illegible]	[illegible]
ACTION #[illegible]	[illegible]
ACTION #[illegible]	[illegible]
ACTION #[illegible]	[illegible]
ACTION #[illegible]	7.00
ACTION #[illegible]	[illegible]
ALL AMERICAN #[illegible]	[illegible]
ALL AMERICAN #[illegible]	[illegible]
ALL AMERICAN #[illegible]	10.00
ALL AMERICAN #[illegible]	[illegible]
ALL AMERICAN #[illegible]	[illegible]
ALL AMERICAN #[illegible]	[illegible]
ALL AMERICAN #[illegible]	[illegible]
ALL STAR #3 (1st Justice Society, 1940, Green Lantern, Flash, Spectre, Dr. Fate, Sandman, Hawkman)	[illegible]
ALL STAR [illegible]	[illegible]
[illegible]	[illegible]
FLASH [illegible]	[illegible]
[illegible]	[illegible]

DC PUBLICATIONS

SUPERMAN #[illegible]	[illegible]
SUPERMAN #[illegible]	[illegible]
[illegible]	[illegible]

TIMELY PUBLICATIONS

[illegible]	[illegible]

[illegible]

[illegible]	[illegible]

TIMELY MARVEL GROUP

[illegible]	[illegible]

EC PUBLICATIONS

[illegible]	[illegible]

THE ADVENTURES OF CAPTAIN MARVEL

"Chapter 1 opens with the Malcolm expedition in Siam, where are trying to uncover secret information about the ancient Scorpion Dynasty. They locate a tomb but it bears an inscription warning against entering, but it is disregarded by all except young Billy Batson. A volcano erupts trapping all but Billy who is then confronted by an ageless man--Shazam. He then bestows upon Billy the the ability to transform himself into the mighty CAPTAIN MARVEL, by simply saying the word SHAZAM! As Marvel, Billy rescues his friends and then changes back to Billy Batson....."

And that is the beginning of this 12 chapter serial by Republic Pictures. And now, if you have a tape recording machine, you can now have for your collection the sound from the entire serial, which runs approximately 3 hours and 40 minutes. Yes, this will be a valuable addition to your super hero collection. And it is now available to you from THE SPCA's tape department at the regular price of $8.25. It is recorded at 3 3/4 ips and is in good to very good sound. ORDER FROM: THE SPCA, RADIO TAPE DEPT., 9875 SW 212 ST., MIAMI, FLA. 33157

"SPECIAL OF THE MONTH" No. 2

As you can see, our regular price for the sound from the complete CAPTAIN MARVEL movie serial is $8.25. However, if you order it before July 28 you can have it for only $6.75, thereby saving $1.50. After July 28, the regular price of $8.25 goes into effect. When ordering, please state; RBACC #52 SPECIAL OF THE MONTH #2. Order from the above address.

This is a real collectors item that you will keep for many years to come. So order it right now and save $1.50. DON'T WAIT !!

WATCH FOR MORE RADIO TAPE "SPECIALS" IN THE NEXT ISSUE OF THE RBACC. WHILE WE FEEL THAT OUR "REGULAR" PRICES ARE ALREADY PRETTY REASONABLE, IF YOU COLLECT TAPES, YOU CAN SAVE CONSIDERABLE MONEY BY TAKING ADVANTAGE OF "THESE SPECIALS."

BLASTS FROM THE READERS

JUNE 10

Dear G.B.,

I received RBCC #71 a few days ago and would like to comment on it. The cover was excellent. I assume that Mike Barrier did it. Am I right? [Wrong--Buddy Saunders.] I didn't know that Blonde the Fox was a Disney character, though. In future covers I suggest you use one or two colors to make them even better--like the cover of #67.

I am glad to see the offset throughout. I know that you are extremely rushed in putting each issue out but I think it would greatly improve the appearance if you would not have so many side-ways ads. It gets to hectic turning the issue sideways every other page. [EDITOR: Who says we don't listen to our readers! While it is impossible to cut out the 'side ads' completely, at this time, we are making an effort to cut them down--see page 6. And we have also introduced a lower advertising rate for you small collectors--also, on page 6.]

This issue's THE ODDITY PAGE was perhaps the best I've seen. Perhaps it was because Ray used some of the fan's additions. I particularly enjoyed the facts about EC. Boy, that Jim Jones was really great! Please feature more of his--maybe with a long article like in RBCC #67. Wow, Jim!

Although the reprinted articles from newspapers are very interesting, I would much rather read a column by a fan. The non-ad material was very skimpy. Try to get more columns. [EDITOR: Hardly a week goes by that someone doesn't volunteer to do an "opinion" column, but few people want to take the time to do articles that take a little work and research. If you fans have opinions, and want to express them, put them in a letter and send it in and I'll put as many of them in the BLASTS FROM THE READERS. And this brings up another point. I'll get a post card, and this happens very often, from a reader, and the card has about 3 sentences on it, one of which asks, "Why don't you publish more letters?" Now! here's a guy who sends in a 3 line post card wanting to know why I don't publish more letters!]

The comics I enjoy most now are THE SPIRIT, FANTASTIC FOUR, SPOOKY, SPIDERMAN, FLASH GORDON, and HERBIE. These are, to me, about the best. [EDITORS NOTE: I do not deny your right to your opinion, but if SPOOKY and HERBIE are the best, it doesn't speak well for the industry. I do agree with you about FLASH GORDON though.] And I think Reed Crandall is going to start doing the art on FLASH GORDON. Speaking of Flash, I really liked that illo of him by Jim Jones.

HENRY PARKMAN

Dear G.B.,

Talk about surprises! When I received the envelope containing the RBCC #71, I couldn't guess what it contained. It was on this that I assumed that it wasn't an issue of THE ROCKET'S BLAST-COMICOLLECTOR. Even after opening the envelope, it was hard for me to realize that it was the same fanzine. The cover, while done very well, just didn't seem like a cover of the RBCC. Usually your covers portray super-heroes, but this time you had a salute to Walt Disney and his creations, which was fitting.

Inside the zine, it was so different from previous issues that one could almost call this the "new look" RBCC. The big change, of course, was the switch to photo-offset throughout, which was handled very nicely. The wrap around binding was also nicely done. The only thing I could find fault with was the placement of some ads vertically on the side of the page, to conserve space, but I trust you will find a way to remedy this in the not-too-distant future.

Contents-wise, this issue was also above average. Although Rick Weingroff's presence was surely missing, there were enough features left to nicely supplement the ads. Ray Miller's ODDITY PAGE was fascinating, as usual (say, WITH the reduced type, don't you think you should start calling Ray's column THE ODDITY THIRD OF A PAGE?) I suppose the page of old DC covers would have been interesting to me if I hadn't already had a page just like it in one of my old comics. It's a good idea to publish these old ads instead of the single cover repros, as this way you get to reprint 7 times as many covers. Even more interesting than the cover repros were the two reprints of articles on comic collectors from magazines and newspapers. Like I've said before, it's always interesting to see how "outsiders", such as writers for newspapers and magazines, treat fandom. If you need any more of these for reprinting, let me know as I have several of them I'll be glad to let you use. (EDITOR: Thanks to a number of generous fans, we have quite a few of these articles on file that we'll be using for the next few issues.) Jim Jones has really been doing some fine articles for you lately, such as the two in this issue and I hope to see more of his contributions in the future. Jim's really a very nice fellow; I once said, in a letter of comment that you published, that I didn't care for a certain "pin-up" type picture he did of the Hulk in THE GOLDEN AGE #3. Actually, it wasn't the picture that I didn't go for but it's just that I see no reason to devote an entire page to an illustration without an accompanying article, no matter how well it's done. (EDITOR: I disagree. A fine piece of art can stand alone, any day in my book. As the say goes, 'one picture is worth a thousand words.') Anyway, Jim misunderstood and took the time to write me, explaining that the electric-stencil process you were using at the time smeared the fine shading he put in, and he sent a silver-print to show how it should have looked. I really like Jim's "heavy-handed" style, and I dig his articles too. And I don't know of anybody else in fandom who'd reply to a letter of comment that wasn't even written to him! The letter column has been kind of short for the past few issues. (EDITOR: You would be amazed at how few printable letters I receive.)

By the way, I noticed that you've cut down on your typing errors this issue. Good thing, too; If you'd kept increasing the number of typos per issue at the rate you had been, pretty soon the situation would have gotten desperate. Also, the layout of this issue was better than usual. The biggest improvement was the placement of all the ads for your fanzines on the same page. This way, we won't overlook any of them. Which reminds me: Why the increase of the price of ALTER EGO & MASQUERADER? (EDITOR: The problem of storing back issues of other people's zines and my own is becoming desperate. I am speaking of several thousand copies, which is what I now stock. I either had to up the price from 15¢ to 25¢ or stop stocking them. Don't you think fans would rather pay a little more for a copy of ALTER EGO #7, or FANTASY ILLUSTRATED #5 or HANDBOOK #1, than not be able to buy them at all, except maybe from a dealer who, out of necessity, would have to charge even more than I do?)

I have one more comment to make, and I feel that it is an important one. There was a certain ad in issue #71 that had nothing to do with comics or related material but advertised some pretty obscene items. I feel that advertisements for items such as this have no place in a comics fanzine, especially one such as yours, which I know is read by people as young as 11. (EDITOR: While I considered a couple of the items a bit "racy" they were certainly not obscene. If they were, the ad would have been rejected. When I say I don't think it was obscene, you might keep in mind that I am considered a pretty conservative fellow.)

GORDON FLAGG JR.

Send your letters to: THE SFCA, BLASTS FROM THE READERS, 9875 SW 212 ST., MIAMI, FLA. 33157

COMIC BOOKS: A STUDY IN REALITY ?

by William Sorensen

Perhaps among other things, the comic book could be called the tabernacle of the mind's trivia or at the very least, a playfield of the adolescent's daydream. I prefer to think of it as the candy apple of the adult depending upon which of us remember that youth of ourselves through nostalgia's pages and care to re-dream through such media, the wisdom of such innocence. As for myself, the panels of the comic book are the welcome footsteps of my childhood, carrying me on the legs of nostalgia through a meadow sprinkled seedlings of reality.

In the rage of the super-hero as well as alternate superlatives of traditional "comic-fare", I find my postscript emancipation not so much one of escape but of reflection since in the perimeter of each panel I attempt to re-read the diary of my puberty. In so doing I allow each page to calm the nerves of my memory with the lustrous oils of an extremely prolific "pasthood." Yet, however seems to have blurred the smudged fingerprints of another message into the "collage" of yesterday and insinuated another meaning into the caption of tomorrow. It would seem protests have now been presented that would have us believe the comic book has indeed itself so intricately, we no longer understand it as well as we should. In good faith, these claims would naturally trip the comic terrain short-fallen of our expectations. Nevertheless, this being the case, would it be considered short sighted to ask exactly what IS, that which we expect from this terribly over-analyzed "two-dimensional novel?"

Apparently we are now blaming the comic book for our own confusion merely because it quite often represents an imitation of that disorder and in so doing, are quite lenient in admitting we may have become the victims of our own injustice to it's meaning. Certainly in expecting to "understand" the comic book, each of us must decide to what degree we might limit that comprehension and secondly, with reality as we know it outside the dimensions of present conditions. ARE we interested in learning what comic books are or is our interest as pretentious as our concern? The question of course deserves an appropriate answer.

Like most contemporary media, the comic book emerged from that inertia of man's desire to walk through the looking glass of convention and observe if even momentarily, the silver side of it. Man had repeatedly sought to escape the formulated horizons of a universe that imprisoned him, searching for answers outside of himself that were paradoxically contained within his own being. In seeking freedom he had reduced the universe of his mind to the page of the text book, developing the complexity of his existence into the test tube of theory. Astronomy, biology, chemistry, all these sciences had magnified a perspective man sought to expose but in pointing his posterity across the canvas of his logic, he had all but forgotten the fantasy of his creation. In shrinking evolution to an equation that simply revealed the sum total of his life, the mortal had subtracted that small decimal of fantasy from an existence which had once welcomed a cotton candy substitute. True, castor oil may have been better for him but how many cared for the flavor?

So it became with reality. After that irritating dose of a conformity we began to object to. But everyone enjoyed holding our noses and opening our mouths while someone spooned bitter medicine down our throats. Man began to ask was it wrong to wish a little rather than always being chained to the positive? Was it ridiculous to laugh at ourselves and enjoy it? Hardly. And, when man finally became a dreamer who allowed his eyes the mystery of the changing world of fantasy, the comic book became the theatre of that fantasy.

With the advent of the comic book a "movement" on a national scale early in 1900, heated by the introduction of a cartoon character named "The Yellow Kid," it became evident to those with the fragments of an inventive imagination that here was a tradition that someday would distinguish itself as an important method of mass communication. Just as radio and later television were to become the hypnotic eye of culture, so too was the comic strip/book developing into an indelible adventure of an integrated, communicative language eventually accepted at all levels as being exceptionally "universal."

By the dawn of the twentieth century the "funnies" had gained greatest recognition as a trademark of an American tradition that was to legendize the leaps and bounds it's favorite cartoon heroes took across the avenues of their newspaper journeys. Subsequently "The Yellow Kid" was replaced by a Katzenjammer Kid who in turn might very well have represented the evolutionary ascendant of yet another kid by the name of Billy Batson. Billy further complicated the evolution by instantaneously transforming from a teenage newscaster for station WHIZ, into a supreme, red-gold captain of marvel with the utterance of a magical and highly potent SHAZAM!

Suddenly the comic book "craze" had sprouted not only wings but wizardry methods of interpretation which quickly changed the original concept of an idea into the rich, shimmering veil of an ideal. The "GOLDEN AGE" of the comic book had arrived and with it the delightful spirit of supermen and super people, stretching our imaginations like the plasticized arms of our similar elastic hero and introducing us to the clearly numerous possibilities of "Farah" and "Faro" frequently being reduced to a pair of flailing fists. ■ "Johnny Quick" introduced a pleasant realism into America's structure when he discovered a secret formula giving him great powers of speed, enabling him to combat crime with a colorful, lightning dexterity. "Green Arrow and Speedy" raced from panel to panel in their yellow "Arrowcar", subduing a host of cut-throats ingenious adversaries with the intricate "mari-story" of their masterful bowmanship while "Captain America," "Captain Midnight," and "Captain Aero" added the comer masked companions of their adventures to the long list of battling captains. By now "Batman and Robin" were weaving powerful competition for even the feats of the mighty "Superman" but even so, most fans acknowledged that while the skys of fantasy-ville had filled themselves with WINGS, ACTION, and ADVENTURE...the first flight of that "faster than a speeding bullet" hero had converted a once dusty trail of a pioneering comic book into a confetti covered yellow brick road. In less than half a century the colorful masks of a few people's looking glass had outstripped every former idiom in an articulate universality, transforming with the historic expeditions of the amazing "super-being," the world below and the universe around him into a wonderland of colorful super-satellites.

Is it easy to muse that our youth became the chisel of our own desire then sculpture those moments into the statues of our memory, watching hopefully for further sculptors of that anticipation. As these child-dreams took shape, so also did our ingenuity to recapture the pleasure of our past flourish. Yet so sufficient were our minor satisfactions we did not once seek the vehicle of the people' to transport our feelings into the emotions of the cartoon. Not that we did not care to ask, certainly ours was the right to examine; to question when doubtful, to seek when in search. Only when we did so in a glib effort to analyze the comic book's logic or lack of it, were we rationalizing the cloth of a security into the thread of doubt that changed the freedom of illusion into the often, unpleasant proof of "being." Having done so we were apt to find that to be certain is not always to be satisfied, nor to be factualized necessarily to be fulfilled.

Ask yourself, is it better to tell a person the apple is rotten after they have polished it and before biting into it or is it wiser to allow them the analysis of their own discovery since we are, in the final outcome, the critics of our own decisions? How easily we can apply this to the study of the comic book! When we seek to become the voice of the majority and speak not only for ourselves but for others, we must be aware that no one can completely reshape the thoughts of others by merely attempting to socialize our personal norms only. If what we say is to be the expression of the percentage, it should logically be sincere before it can become anonymous. In forgetting that we are first a reflection of ourselves, we cannot honestly hope to ignore this influence when seeking to mirror the personality of others.

In the same respect this presents a variety of hidden personalities often sought in the interior of the

the importance of that virtue. The comic book was never meant to be the bread of an upset society but more like a liquid cherry in an otherwise bitter cup of current events. To this very day, one society condemns it as an academic guillotine responsible for the execution of emotional stability, while another shouts it's innocence of such guilt. Will we ever stop to think that the cause of such controversy may stem from an inability to conclusively classify the comic book as just that...nothing more! Then again the fault may be a clumsy attempt to tranquilize the malaise of our intelligence with the injection of a hypodermically administered paradoxic serum into the bloodstream of the absolutely "aware." Most likely the real mistake is ignoring the comic book, not as an invisible chain that links us to our own reality but as the free flight of our fantasy.

Unfortunately "reason" has fattened our purpose into an obese desire to drive intention into everything we see, intrude into everything we experience. We have grown compelled to conform from the grasp of appetition not only the wine of logic, but the drug of possibility. Those of us who apply these to principles surrounding the comic book, expounding it to be not only an effort to entertain but also one to subconsciously educate, may be the only MIME minstrels of a song they alone can lyrically comprehend. The most significant disassociation between reader and book stems from the adult's reticence in acknowledging that the comic book, although endured through all ages, is after all in the final synopsis, the child's personal prize. When we as adults overemphasize the structure of this prize we also distort the degree of the adolescent by inadvertently emphasizing rationality which only forces the child to THINK like an adult when really his only desire is to be TREATED as one.

Forgetting about the child factor involved here is usually the second mistake we make in so much that ignoring the fact that the comic book is the child in all of us is most commonly our first. If we had reminded ourselves periodically that the adolescent's world for the present was as adult as it could be, while growing up in the world we might have taken more care not to grow out of it. When we give the child identity as we seek to give the comic book, it is not altogether actual to suppose that either is similar to the complicated honey-comb of our own mental texture. We will never succeed in paying for our dreams with the empty pockets of self imposed verdicts unless we also negotiate at least a secondary point of view.

But perhaps the final answer may be rendered in giving to the comic book, the artistic identity it has sought to establish for itself. The comic book is an art form. Being such it is therefore a cultural expression of that culture; in this case unimpeachably American. Our decision...What particular form of art is this object we call a comic? In answering this question we do most likely gather everything that has been demonstrated in these past few pages you have just read and combine into one example the "what" a comic book is going to mean to each of us. Again the double decision prevails leaving the final entity a personal matter of public measure.

Should we assume, when regarding the comic book, that we are studying the "surrealistic" and in so doing insinuate that we are more likely to be seeing "mind" and not "eye" or are we for better classifying the book "impressionistic" and be satisfied in enjoying "eye" without seeking the vortex of the "mind"? Certainly the artist had a message to convey but it hardly seems logical that beneath this pictorial expedient there lay hidden a pre-directed conclusion of subconscious images directed toward those diligent few, astute enough to recognize these Freudian subtleties. Was the artist attempting to suggest an atmosphere of "surrealism" or was he in actuality, leaving the leaf of that surreality dangling from the branch of our own assumptions? If we chose to believe the artist is utilizing the language of his media to interpret matters outside the boundaries of his panels by refraining from full allusion at the [illegible] of our own summary, then the comic book as seen in surrealism seems a good bet. If on the other hand his method evokes a feeling of honesty simply by being itself in a visual culture that does in visualizing, understand the melody.

I will not make the mistake of condemning the intellectualities who seek the hidden 'psyche' of the comic book since in doing so there is certainly room to expand the possibility of the comic book, into the spectrum of a rainbow too numerous in colors to imagine. In addition there is even a greater gain such a search might bring, were it the true ambition of that reasoning be. In our inadequate smiling of the legend of that comic book into the hallmark of a sadly, outdated empire, perhaps in the sacrifice of the [illegible] pretentious for the posterity of the orthodox, those that have found the book a doorway to a psychological aeroplane may have unknowingly immortalized, that which their inquisitions have made mortal! That being the case, there seems to still be the hope that our children and theirs, may enjoy the sip of this malted frivolity through the colored straw of the comic book soda.

If though we are reminiscent in our thinking and would sooner preserve the comic books as the subtle lace of a childhood spinning wheel, we must never regret whatever penalties our decision may impose. If we seek the comic book as the metronome of our childhood, we must never forget that in growing up, we forsake only the fabric of that youth and not the warmth. Let none of us, young or old, patronize ignorance as investigation nor excuse the text-book of mistakes as the meter of motivation. Cruel enough that the cost of our indifference that has been so expensive; "Captain Marvel" snuffed of magic lightning, each of us the [illegible] of his death. Green Arrow, the forgotten Robin Hood of MORE FUN COMICS, the plastic buffoonery of our taffy-legged crusader and his ponderous partner "Woozy Winks," the searing, fireball splashing of "Torch," all have been replaced by the more scientific escapades of a less "imaginific"* society. To those orphans who missed the nourishment of that golden era, never knowing the joy of a road that paved the way to "EC," you cannot be blamed for the inquiries of progress freeing our imaginations from the cradle. To the remainder of we fans "young" enough to remember the whistling mercury knickers, who revolved the string of a "Wheelie yo-yo" around a bobbing index finger and never carried around less than a gross of "cherry bombs" on the Fourth of July, having seen before seen the writing on the wall, let's not forget that comic books were and still are for reading and enjoying. They may have even been for cherishing but almost never, not really, for "understanding."

Note: asterisks next to the words in the text denote "coined" words used to colorfully, exemplify a point.
* "Comic-tare" is actually a coined synonym meaning comic book literature.
* "Magi-story" is another coined synonym meaning magic and mystery.
* "Imaginific" is the final coined synonym meaning imaginatively terrific.

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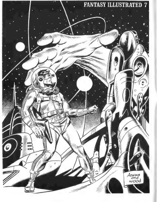
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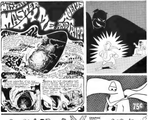

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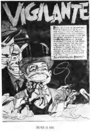

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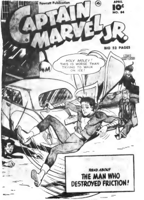
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PAGE 28

Comicdom's Cult Of Collectors

By David Zinman

In his flowing red cape and skintight blue union suit Superman looks down from a photograph on the wall. There are ten pictures of Captain Marvel, the Phantom, Blue Beetle, and a doll-sized statue of the Batman. And there are thousands of comic books filling a bookcase, cartons, and an overhanging shelf stretching the width of the bedroom.

This is the real Greenwich Village apartment of David A. Kaler, 1965 national convention chairman and board member of a cult of vintage comic book aficionados who grandiosely call themselves the Academy of Comic Book Fans and Collectors. Is all this for real?

"Collecting comics is a hobby, an entertainment," says Kaler, a 27-year-old market researcher. "It's no different from collecting stamps or coins or match covers. Practical and sensible people may have no use for people who enjoy things that aren't practical. But not everything has to be of value and importance."

Many collectors are men in their 20s and 30s who treasure boyhood memories of the derring-do of the costumed superheroes. The 4-year-old academy's founder is Jerry Bails, 31-year-old assistant professor of natural science at Wayne State University in Detroit. But the majority of the academy's 2,500 members are children and teenagers. And therein lies a tale.

Tension Over the Age Gap

"Some children don't like adults in comic fandom," Kaler said. "They think comics should be for kids. But I don't consider comics as childish things. I'm not saying they're Nobel Prize winners. But comic books can [illegible] after a day of trials and tribulations when you don't want to get involved in Sartre."

The age disparity has occasionally demanded adjustments—for meetings have to be in the afternoon or adjourned early in the evening—and sometimes, it has produced friction. "I can take some children. Some I can't," said Kaler, a bachelor. "Some have hounded me for weeks trying to trade or buy an item from the collection. But this from one out of 100 it is a nuisance or a menace."

Nevertheless, Kaler, who says he has about 4,000 to 5,000 comic books has an unlisted telephone number and gets his mail at a post-office box. He shares a two-room, ground-floor apartment with two other comic book devotees who have recently become strip writers for the Marvel Comics group (Spiderman, Fantastic Four, the Rawhide Kid)—Roy Thomas, 24, and Dennis O'Neil, 26.

Despite its broad spectrum, the academy is a close-knit, bustling group. Collectors correspond, publish about 50 fan magazines, hold national conventions and exchange posters, swap back issues, and buy and sell old magazines. The price for an old magazine can be anything from $5 to $50. But, in exceptional cases where a single book is needed to complete a collection, members have paid as much as $150.

Collectors even have their own language. A "fanzine" is an amateur fan magazine, a "crudzine" is a bad fan magazine, "faned" is a fan editor, "pro" is a professional in the comic field, and "comicdom" is the world of comic enthusiasts.

"I'm no kind about this sort of thing," said Bill Finger, a scriptwriter who helped Bob Kane create Batman, "but I think every human being needs to be able to escape the cynical world we live in today and return to a kind of childhood innocence when heroes thought simply and acted positive simply. I think the cult of collectors is going to grow. In many respects, it's just like the Baker Street Irregulars and the followers of Nick Carter and Doc Savage from the pulp magazines."

David A. Kaler, surrounded by his collection of rare and old comic books, displays the original edition of Detective Comics, in which Batman first appeared in May, 1939. Old comic books are worth from $5 to $50, but some collectors have paid as much as $100 for a single issue.

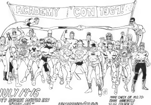
Some see doubt if the fans, fanzines, and fanatics—who want the magazines to resurrect the super-doers—have much influence on the publishers. Pat Masulli, executive editor of Charlton Comics (Blue Beetle, Son of Vulcan, Sgt. Fury), says fans are nice people but not [illegible]. The comic connoisseurs downgrade Superman. They call him shallow, one-dimensional and unsophisticated. "Yet," says Masulli, "no one can come up with anything that sells like Superman. How can editors sell their publishers on the value of fandom in the face of that one glaring fact?"

Comic strips have been in newspapers since shortly before the turn of the century, but comic books did not appear on the newsstands until Famous Funnies debuted in 1933. Superman soared onto the scene in 1938 in Action Comics. The rest of that era saw an instant success and the rest was on to create hundreds of costumed fantasy heroes. The academy calls this era "The First Heroic Age of Comic Books."

It lasted until about 1947, when television began to capture children's attention. For the next 13 years or so, comic book publishers drifted away from the superheroes. They tried to win back their audience by experimenting with at times excessive horror, crime, war and sex themes. Public reaction put a stop to this and forced publishers to band together and form a Comics Code Authority, a self-censoring group. The 1960s saw a successful return to the superhero in longjohns and today we are in what the academy calls "The Second Heroic Age of Comic Books."

"No one knows how long it will last," said Kaler, "but the future is bright. More college students are finding that comics are interesting and not just trash. And so many children of the next generation will be reading comics without the stigma attached to it by today's adults."

Kaler, left, is given comic books from a shelf by Roy Thomas as Dennis O'Neil watches.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NOTE: I issue a special price list about the 1st of every month. A copy may be had for a 6¢ stamp. I get hundreds of comics every week so there's a good chance I may have your wants tho they're not on this list. Also, I will not list early MARVEL issues as I usually have only one or two copies at a time and have received many orders that I couldn't fill. Rather than raise my prices on these early MARVELS, I will offer them only to those who wish to send in their want list. I have duplicates of all MARVEL issues listed in this ad so what ever you order here, you're almost certain to get it. Thanks.......

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II. Various comics, many old, each priced as marked. ADVENTURES INTO THE UNKNOWN 170(back cov has candy or gum stains) 168(tear on front cov) @ 30¢ ADVENTURES INTO WEIRD WORLDS (text stories cut all long stories complete) 1 2 4 @ $1.05 ALL STAR 55 $8.00 AMERICAN AIR FORCES 8 (Oct'52) $1.05 AUTHENTIC POLICE CASES 22 (Oct'52) $1.05 BATMAN 59 68(corp torn but all there) 61 62 63 64 65 66 68 @ $0.90 BEWARE 5 6 7 9 (THEP pgs cut all) @ 75¢ BIG TOWN 6(cov loose) $1.05 16 38 @ $1.35 BLACKHAWK (Quality issues) 35 (torn/worn coins) $1.50 40 41 42 43 49 51 @ $0.90 BLACK MAGIC Feb, Mar'52 (2 pgs cut both) @ 75¢ [illegible] DETECTIVE 3(Feb'52)$1.05 CAPTAIN SCIENCE 6 $2.00 CHAMBER OF CHILLS 24 75¢ INVASION FROM MARS 1(Spr'52) $1.95 DARK MYSTERIES 4 $1.05 [illegible] pgs out) 75¢ DR. WHO & THE DALEKS (Dell) [illegible] 14¢ EERIE 2 8 (2 pgs cut both) @ 60¢ 12 (1953 featuring Dracula) 75¢ 80 PAGE GIANT 13(featuring Jimmy Olsen, no cov) FAIRY TALES 10 11 (1951 juvenile) @ $1.05 FAMOUS AUTHORS ILLUSTRATED 8(Hamlet) 13(Trilby) @ $1.05 FANTASTIC 8(Feb'52 cf) $1.50 FANTASTIC WORLDS 7 (Standard Jan 1953) $1.80 FAWCETT MOVIE COMIC [illegible] (James Stewart as Carbine Williams, 1952) $1.05 FIGHT AGAINST CRIME 6(Mar'52 horror) $1.95 FORBIDDEN WORLDS 12(2 pgs out) 75¢ ...

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MAKE OUT ALL CHECKS AND MONEY ORDERS TO JOHN FLAAR. ALL MONEY REFUNDED ON COMICS SOLD.

Phone: 000-0000 —— Buy · Sell · Trade

William T. Morse

Old Comic Books, Magazines, Big Little Books
ERB Books, Sci-Fi & Fiction
"If I haven't got it, I know who has"

200 Kingsley Ave. Staten Island, N.Y.

Please remit money order or check. Do Not send cash through the mail. Below are a few of the items on hand. Prices are generally outrageous. Condition is good to mint unless otherwise stated. Should condition be other than as stated please return within 30 days for exchange or refund.

Add 50¢ on orders under $5-

A new catalogue is in preparation. Send your want list. It will be kept on file and you'll be notified as elusive items are tracked down.

The following are collections containing items as indicated, for sale as a UNIT:

Marvels:

Amazing Spiderman 1-48 Spiderman Annuals 1-3 Amazing Fantasy # 15	$65-
Avengers 1-37	$20-
X-Men 1-36	$20-
Strange Tales 135-158 (Sheild-Doc Strange)	$20-
Tales to Astonish 70-88 (Submariner)	$ 8-
Tales to Astonish 59-84 (Hulk)	$11-
Tales to Astonish 57, (Ant-Giant Man) 35-69	$18
Hulk 1-5	$20-
Daredevil 1-24	$20-
Tales of Suspense 39-98 (Iron Man)	$34-
Journey Into Mystery-Thor 83-137, Annuals 1&2	$72-
Fantastic Four 1-60 Annuals 1-4	$100-
Collectors Item Classics 1-7	$ 5-
Marvel Tales 1-4	$ 5-
Fantasy Masterpieces 1-9	$ 5-

D.C.:

Atom 1-37 Showcase 34,35,36, Brave & Bold 53, Action 279, Lois Lane 29,	Send SSA
Flash 105-168 Annual #1, 80pg.G Greenlantern 13, Brave & Bold 53,59, 65, 67 Showcase 14,	Send SSA
Green Lantern 1-49 Showcase 22,23,24 Brave & Bold 59, Flash 131,143,	Send SSA

Justice League 1-51 Brave & Bold 28,29,30	Send SSA

Tower:

Thunder Agents 1-10 Dynamo 1-4 NoMan 1&2	$ 9-

The following are single items:

Avengers #1	$ 2.50
Daredevil #1	$ 2.50
X-Men #1	$ 3.50
Ghost Rider #1	$ 1-
Thunder Agents #1	$ 1-
Justice League #1	$ 2.50
Hawkman #1	$ 1-
Atom #1	$ 1-
Aquaman #1	$ 1-
Batman #50 poor.	$ 3-
Double Life of Pvt. Strong #1	$ 3.50
#2	$ 2.50
Harvey Hits #1 (Phantom)	$ 3.50
Superman #100 tape on spine	$ 6.-
#75 fair, [illegible]	2-6

Tarzan-most available from #50 on,
Western-many early issues

Walt Disney's-all kinds

British, Spanish, and other foreign comics available 5 for $2- put junk?

Big Little Books- some Walt Disney, Buddies, etc.

Wanted:
Am interested in large quantities of comics from the '30s. I pay the lowest price in town.

Also: I'm fresh out of "Golden Age" books so send me a list of all those you have been hoarding. I don't pay much but I like to argue--

Remember---- The Academy Convention-- July 14, 15, 16, at the City Squire Motor Inn, Broadway & 51st N.Y.C. Admission $3-

Note/Thousands of COMICs are neatly stacked all over my shelves and closets- a few from the '40s- so send in your want lists.

The World Science Fiction Convention meets in New York over Labor Day Week End.

The Burroughs Bibliophiles will have their annual get together in conjunction with the SF Con.

WILLIAM T. MORSE
200 KINGSLEY AVE. STATEN ISLAND, N.Y.

Dan Nickelson, 8136 West Herbert Ave. Milwaukee, Wisconsin

****** WANTED ****** WANTED ****** WANTED ****** WANTED ******

Marvel Mystery #5 or #3, or both. (Good-Mint)
I will pay a good amount of cash for the above, or can offer a Human Torch #5 (Battle) for trade with cash, or a Human Torch #5 (Battle) with a smaller amount of cash, or a Marvel Mystery #16 and cash.
Also wanted :

All comics wanted must be in good-mint condition.

Marvel Mystery #1-7 (Can offer same as above for trade for these only)
Submariner #1-5

Superman #1,2,3,7,9,10,11, and 12.

Action #1,3,4,5,7,8,9,10,11,12,14,15,17,18,19, and 23-29.

Human Torch #10

All Winners #1-5

World's Finest #1-10

Will trade from my own collection but I prefer to buy comics. If you do have any of the above please state condition, your price, or trade offer.

Recent comics wanted:

Flour Class #1-8 (will pay $5.00 for #1)

Lois Lane #1-8 (will pay $2.50 for #1)

Challengers Of The Unknown #1,3,6,7, and Showcase issues. (Will pay $3.00 for #1.)

Superman #75,76,77,82,83,84,85,86,88-91, 98,99,100,102,104,106-110,114-118.

Superboy #1-19

Action (semi-recent) #97-101,104,108,113, 119,122,123.

I also need earlier issues of Action such as #27,32,34-65, 69-72,74,75,78,79,81,83-88, and 97-88

As stated above I will pay quite a sum of money for the early Marvel Mystery's, as long as you quote the price or trade. Or if you know anyone who might have them please get in touch with me.

Dan Nickelson 8136 West Herbert Ave. Milwaukee, Wis. 53218

COMICS COMICS COMICS COMICS COMICS COMICS COMICS COMICS COMICS

[illegible]

[illegible]

Don't

The phone number if you live in the New York area is [illegible]

Mark [illegible] 7 Inverness St. [illegible], Mass. [illegible]

Please include 50¢ on all orders for postage and insurance. Please send money orders or checks because I can't be responsible for money lost in the mail and then alternates would be greatly appreciated.

[illegible]

Mark [illegible] 7 Inverness St. [illegible], Mass. [illegible]

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AVAILABLE NOW

[illegible]: 1- $1.50; 2- $1.00; 3-6 - 75¢ ea; 7-10 - 50¢ ea

FUTURE ISSUE [illegible]

PLANET COMICS: 1- $7.50

Bill notice for these comics should NOT include money, but should only be want lists. I will send you a price list and if you want any of the items listed, send the money at that time.

The first three ordering will receive a full size photo- [illegible]

Don't assume a comic will be sold as I am continually getting in all kinds of mag's at all times.

I also have numerous fiction books by such authors as: [illegible]

WANT LIST

[illegible]

[illegible]
[illegible], New York [illegible]

[illegible]

All of the below comics are good to fine condition and all are $1.00 a piece plus 25¢ for postage.

[illegible]

Everything is for a $1.00 a piece plus 25¢ for postage.

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HUGH DOUGLAS BOX 3495 URBANDALE, IOWA 50322

All comics are good or better [illegible]

[illegible]

PARENT COMICS

[illegible]

LOTS OF COMICS(old and new)

[illegible]

HUGH DOUGLAS BOX 3495 URBANDALE, IOWA 50322

[illegible]

I want the following items in good condition. I would prefer to trade whenever possible.

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]
6. [illegible]
7. [illegible]
8. [illegible]
9. [illegible]
10. [illegible]
11. [illegible]
12. [illegible]
13. [illegible]
14. [illegible]

I have the following items for trade:

1. [illegible]
2. [illegible]

HUGH DOUGLAS BOX 3495 URBANDALE, IOWA 50322

LOTS OF COMICS(cont. from previous page)

[illegible]

MISCELLANEOUS BARGAINS

[illegible]

WE WANTED (for which I'll trade or buy)

[illegible]

HUGH DOUGLAS BOX 3495 URBANDALE, IOWA 50322

The following comics are in near mint condition unless otherwise stated. [illegible]

[illegible]

[illegible]

KATHLEEN HOGAN 36 CONGREVE ST. LOWELL, MASS. 01852

c:cover t:taped/tare f:fair s:worn p:poor m:mint all others:good

$2.00 each:SPIDERMAN Annual#1;[illegible]STRANGE TERRORS#7.
$1.50 each:SPIDERMAN Annual#2;[illegible]
$1.25 each:SPIDERMAN annual#3;[illegible] Annual #2;DAREDEVIL#1;SGT. FURY Annual#1;FANTASTIC FOUR Annual#3,4;MILLIE THE MODEL#7;TILLIE THE TOILER#[illegible] ADVENTURES#1;BLACK CAT [illegible] [illegible] CAPT. MARVEL [illegible]

[illegible]

$0¢ each:FANTASTIC GIANTS#[illegible];FANTASY [illegible] MARVEL [illegible] [illegible] [illegible] ON EARTH [illegible] [illegible]

[illegible]

THE INVADERS [illegible] DARK SHADOWS [illegible] TIME TUNNEL [illegible] [illegible] THE MAN WITH THE X-RAY EYES#1;TWO ON A GUILLOTINE;[illegible] DR. WHO AND THE DALEKS;THE FIENDS;AROUND THE WORLD UNDER THE SEA;THE NAKED PREY;THE CAT;OPERATION CROSSBOW;[illegible] VOYAGE TO THE BOTTOM OF THE SEA;[illegible] [illegible] THE MASQUE OF THE RED DEATH;[illegible] ISLAND; OPERATION [illegible] THE TIME MACHINE;[illegible] JOURNEY TO THE CENTER OF THE EARTH;[illegible]

KATHLEEN HOGAN 36 Congreve St. Lowell, Mass. 01852

JAMES SANDUSKY 848 E 85th ST. WEST ALLIS, WISC

COMICS FOR SALE ALL ARE IN FAIRLY GOOD TO MINT CONDITION
5% DISCOUNT ON ORDERS OVER $5 ~~AND~~ [illegible] 10% OFF OVER $10

JLA #4,5 85¢ ,#6-9 50¢, 11-13 35¢ 14-19 20¢ [illegible] 20-45 20¢
HAWKMAN #1,5 50¢ [illegible] 20¢ 4 25¢
ATOM #6,8,9 25¢ 10-22 20¢
WORLDS FINEST #101-109 35¢ 110-129 25¢ 130-139 20¢ 140-15[illegible] 160-157 15¢
SUPERBOY #80-99 20¢ / [illegible] 100-135 15¢
DETECTIVE #280-300 20¢ 301-350 15¢
GREEN LANTERN 1-10 25¢ 20-30 20¢ 31-50 15¢
SUPERMAN #140-159 20¢ 160-180 15¢
ADVENTURE 270-300 20¢ 301-340 15¢
BATMAN [illegible] 140-159 20¢ 160-185 15¢
FLASH 1 130-139 20¢ 140-150 / [illegible] 15¢
BLACKHAWK 140-159 25¢ 160-199 20¢ 200-230 15¢
ACTION #270-300 20¢ 301-340 15¢
JIMMY OLSEN 30-39 25¢ [illegible] 40-59 20¢ 60-75 15¢
SGT FURY #1,4,5 30¢ 6-10 20¢ 11-20 15¢
[illegible] 1 30¢ 2,3,4 20¢ [illegible] 5-17 15¢
MISS 71-79 20¢ 80-100 15¢
HOT [illegible] 20-30 20¢ 31-45 15¢
AVENGERS 13-20 25¢ 27-30 20¢ 31-40 [illegible] 17¢
[illegible] 10-15 25¢ 16-19 20¢ 20-30 15¢
FF #50-58 35¢ 40-50 25¢ [illegible] 51-65 20¢
THOR 115-175 25¢ 176-182 20¢
STRANGE TALES 151-159 25¢ 160-166 20¢
SPIDERMAN [illegible] 20-36 25¢ 37-50 20¢

THE CONDITION BELOW ARE FOR SALE OR UP FOR BID
ALL STAR 16,19,20,[illegible] ,25,26,28,30,36,35,43,44,46,48 ,50,54,56
ACTION 33,35,37,38 ,76,77 ,131-159
COA 5,6,7,10 YOUNG ALLIES 5,8 SUBMARINER 13,15
SUPERMAN 1,[illegible] ,8 ,10 BATMAN 8,9,10

ALSO WANTS BOOKS OLD COMICS 1936-1945
ESPECIALLY [illegible] ALL STAR MORE FUN BOOT
OLD TIMELY ETC.
I HAVE A LOT OF OTHER OLD AND NEW COM FOR SALE

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[illegible]

[illegible]

DAVID [illegible] 13 POLO ROAD GREAT NECK, N.Y. 11023

Conditions- All comics are in very good to mint condition unless otherwise stated. [illegible]

COMPLETE MARVEL RUNS

[illegible]

RUNS OF MARVELS

[illegible]

MARVEL SINGLES- prices are per ish

[illegible]

D.C. ALL PRICES ARE PER ISH

[illegible]

[illegible] WANTED [illegible]

I am interested in any old Timely or D.C. comics, [illegible]

LATE ADDITIONS

[illegible]

DAVID [illegible] 13 POLO ROAD GREAT NECK, N.Y. 11023

[illegible]

MARVEL COMICS FOR SALE AND TRADE

ALL COMICS ARE IN GOOD TO MINT CONDITION [illegible]

[illegible]

[illegible]

ALL COMICS ARE IN [illegible] CONDITION. [illegible]

MARVEL

[illegible]

D.C.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Craig Miller - 344 Winona Blvd. - Rochester, N.Y. - 14617

TERMS: Kindly enclose payment with all orders. Prices are per comic. Prompt refund on all sold items, but alternate choices are appreciated. Otherwise refunds will only be given if the item was incorrectly described and is returned within one week of receipt date. Please add 50¢ for postage and handling on all orders under $ 5.00. On orders under $ 10.00, if you want insurance, include 25¢ extra. On uninsured orders, my liabiliy ends when I mail your package. Conditions are as defined in THE GUIDEBOOK TO COMICS FANDOM.

Action # 321,324,327,m	$ .30
Action # 328-331,333,335,336,m	.25
Action # 337-340,m	.20
Adventure # 328,vg	.20
Adv. # 334-339,m	.25
Adv. # 342,343,345-347,mm-m	.20
Atom # 13,m	.35
Atom # 15,vg-mm	.30
Atom # 21,vg,19,20,22-25,m	.20
Batman # 154,157,161,163,vg-mm	.30
Batman # 167,168,mm-m	.35
Batman # 170-172,m	.30
Batman # 173-175,177,m	.25
Batman # 178-181,183,184,186,m	.20
Blackhawk # 214,mm,215-221,223,m	.20
Brave & Bold # 59,vg-mm,63-66,m	.25
Challengers # 47,49,50,m	.20
Detective # 324-326,330,mm-m	.30
Detec. # 331,vg,332,333,335-338, 340-345,m	.25
Doom Patrol # 100,vg,101-105,m	.20
Flash # 122,124,vg-mm	.75
Flash # 127-130,132,m	.75
Flash # 131,133-135,137-138,m	.60
Flash # 139-144,m	.50
Flash # 145-148,150-153,m	.40
Flash # 154-159,161,m	.30
Flash # 160 (80 pages),m	.75
Flash # 162-167,m	.25
Green Lantern # 9,m	.80
Green Lantern # 18,22,m	.45
Green Lantern # 38,37-40,m	.30
Green Lantern # 41-46,m	.25
Hawkman # 2,m	.75
Hawkman # 6,9,10,mm-m	.35
Hawkman # 11,vg,12,13,m	.25
Hawkman # 14,15,m	.20
House of Mystery # 154,156,m	.25
H of M # 157,158,160,m	.20
House of Secrets # 74,75,mm-m	.25
H of S # 77-79,m	.20
Jimmy Olsen # 79,mm,84,mm-m,86,87, 89,m	.25
Jimmy Olsen # 90-94,m	.20
Justice League # 18,20,m	.65
JLA # 24,28,29,m	.45
JLA # 31-33,m	$ .35
JLA # 36-38,40,41,m	.25
JLA # 42-47,m	.20
Lois Lane # 45,mm,46,vg-mm	.35
Lois Lane # 49,51,53,mm,54,mm-m, 56,vg-mm	.30
Lois Lane # 57,vg-mm,58-64,m	.25
Lois Lane # 65,66,m	.20
Metamorpho # 2,m	.35
Metamorpho # 3,4,m	.25
Metamorpho # 5-7,m	.20
Mystery in Space # 104,105,108,109, m	.20
Sea Devils # 27,29,m	.20
Showcase # 40,vg	.35
Showcase # 59-61,64,m	.20
Strange Adventures #162,184,185,m	.25
Str. Adv. # 186,mm,187-191,m	.20
Superboy # 116,vg-mm	.30
Superboy # 118,120,vg,123-125,m	.25
Superboy # 121,122,m	.30
Superman # 169,177,mm-m	.35
Superman # 175,vg,178-180,185,m	.25
Superman # 182,mm,189,m	.20
Teen Titans # 1-3,m	.25
Time Master # 13,vg,27,29,m	.25
Tomahawk # 85,94,mm,89,mm-m,98,m	.25
Tomahawk # 102,105,m	.20
Wonder Woman # 118,m	.50
Wonder Woman # 139,mm,141,143,m	.35
Wonder Woman # 144,147-149,mm,150,m	.30
Wonder Woman # 153-155,157,158,m	.25
Wonder Woman # 160-164,m	.20
World's Finest # 151,153-159,m,152,vg	.20

Foriegn Comics

El Halcone de Oro # 81,82,m (Blackhawk)	.50

Last Minute Additions

Detective # 346-348,m	.25
Detective # 349-356,m	.20
Superboy # 126-128,130,131,m	.20

WOW!
YEOW

THE SECOND COMIC COVER

Photo-ar for 45¢

NOW AVAILABLE!

[illegible]

BAP
BLAM!

Special photographs and screening will insure full reproduction of all photos, also, there will not be any ads on back!

[illegible]

CIRCULAR MAILER

[illegible]

DENNIS [illegible] 3108 HUDSON STREET BALTIMORE, MD. 21224

*** * * * COMICS SELL OUT * * * ***

[illegible]

Send Sase for Singles

[illegible]

COMIC KING OF THE WESTERN HEMISPHERE, [illegible]

[illegible]

[illegible]

"FANTASY ILLUSTRATED" #6 IS AVAILABLE FROM THE EDITOR, AT $1.00 PER COPY.

QUANTUM #1 sells for 50¢. QUANTUM 3-4 [illegible] ads are 5¢ per line.
QUANTUM is a 16-page offset, [illegible] fanzine about DC's and Marvels.
QUANTUM will use guest editors' stuff, and we might even pay you if
QUANTUM shows a profit. Send all money and writing to:
QUANTUM Productions 402 W.Pine Durant, Oklahoma 74701

PAUL BROWN [illegible] ROAD [illegible] COMICS FOR TRADE OR SALE
[illegible] good [illegible] but does not affect any of the [illegible] inside.
My Comics: ACTION [illegible] ALL AMERICAN COMICS [illegible] Detective [illegible] [illegible] FLASH [illegible] WORLD'S FINEST [illegible] TOP COMICS [illegible] Popular Comics [illegible] TIP TOP [illegible] TOP NOTCH [illegible] Do you or anyone else have a [illegible] copy of Batman # 1 or 2? I need [illegible] of these comics and will pay [illegible] prices for them. [illegible] If you have any of my [illegible], WRITE SOON! THANK YOU!

SAVE

LOW PRICED COMICS!! MY PRICES ARE AS LOW AS 1/10 DEALER RATES! A five cent stamp will bring my list that is full of hard to find MARVELS and DCs, [illegible] Pay only 5¢ to 25 cents for many! Also 1940s comics and DCs!! Send to [illegible] CAL. 95024

C O M I C B O O K

P R I C E S

No. 1 NEW COMICS - ASSORTED ONLY.........$1.50 PER DOZEN

No. 2 ASSORTED GRADE A COMICS ....10¢ EACH

No. 3 ASSORTED GRADE B COMICS .... 15 FOR $1.00

NO. 4 GRADE A COMICS DATED BEFORE 1966, SUCH AS D.C., WAR, ARCHIE, FUNNIES, TARZAN, CLASSIC, JUNIOR CLASSIC, LOVE, ETC., ETC. ... 15¢ EACH

No. 5 GRADE A COMICS DATED 1959 TO 1962, WAR, FUNNIES, WESTERN, ARCHIE, LOVE, ETC. .... 25¢ EACH

No. 6 GRADE A COMICS 1950 TO 1961, MARVEL, SUPER HERO TYPES, ETC., ETC. $1.25 @

No. 7 GRADE A MARVEL 1966, dates .... 25¢@

No. 8 MAGAZINES, ASSORTED, ... 6 lbs. FOR $1.50

No. 9 THICK COMICS GRADE A ASSORTED ONLY, ARCHIE, FUNNIES, ETC. .. 15¢ EACH

No. 10 THICK COMICS, ASSORTED ONLY, SUPER HERO TYPES, 50¢ EACH (NO DATES PLEASE).

No C.O.D.

SNOWDEN'S BOOK EXCHANGE
BOX 184
VICTORIA, B.C.
CANADA

[illegible], 300 W. DELAWARE AVE., [illegible]

[illegible] I have the following comics, as well as many others, for trade for my wants which are any comics from the 1940's, especially costume hero and newspaper reprints (Dick Tracy, Little Orphan Annie, etc.) Send me a list of what you have for trade and I'll return mine. I also have radio tapes for trade. [illegible] [illegible] also many others. [illegible] Also have Tower, [illegible] etc. [illegible] Super reprints of pre-code comics, English comics, [illegible] for $1.00 or [illegible]

TOM MOORE
2457 LAUREL STREET
NAPA, CALIFORNIA 94558

I wish to sell my collection of Marvel comics:

AVENGERS #1-12	$13.00	THOR #[illegible]	$ 3.00
DAREDEVIL #1(coverless),3-[illegible]	9.00	X-MEN #1-[illegible]	13.00
FANTASTIC FOUR #19,20-23,25-65	14.50	FANTASY MASTERPIECES #1-8	4.00
GHOST RIDER #1-[illegible]	1.50	COLLECTORS' ITEM #1-[illegible]	4.50
HOWLING COMMANDOS #1-45	15.00	MARVEL TALES	5.00
HULK #2	7.50	ANNUALS:	
SPIDERMAN #2,[illegible]	16.50	Fantastic Four #1,[illegible]	1.00
STRANGE TALES #[illegible]	14.50	Spider-man #1,[illegible]	1.00
ASTONISH #[illegible]	11.00	Thor #1,[illegible]	1.00
SUSPENSE #[illegible]	10.50	Howling Commandos #1,2	1.00
		Sgt.Fury #1	.50

Most of these comics are in from good to mint condition, a few only in fair condition. I wish to sell the comics by collection (Avengers, Daredevil, etc.). If you wish to inquire about the individual condition of a set of comics, please send a self-addressed stamped envelope. If you order, please enclose .15¢ for postage. If the conditions of the comics are not acceptable to you, please return immediately.

GIGANTIC SALE !!! HUNDREDS OF SUPER HERO COMIC BOOKS 1950 - 1968
Newspaper COMIC STRIPS 1947 - 1964...Super hero FANZINES and paperback Fantasy BOOKS...FOREIGN COMIC BOOKS...FANTASY FILM MAGS 1948 - 1965.
4¢ STAMP BRINGS REPLY but not required. SEND WANT LISTS TO:
DOUGLAS MARDER, BOX 1349, [illegible] STATION, HOBOKEN, N.J. 07030

BIG

That's how you'd describe THE COMIC BOOK [illegible] brand new [illegible] is 7"x10" [illegible] and filled with new-comic, fanzine, pocket book, [illegible], stills, money-making, sci-fi, refund, etc offers. Order now and we'll include a free ticket and catalog advertising paper back pocket books, all subjects, at [illegible]. When you order your name gets listed on my mailing for lots of future mailing [illegible] send [illegible] plus 3 stamps. Allow time for arrival.

Send $1.00 for a list of names and addresses of book dealers selling old and rare comics, magazines, pocket novels, [illegible] also new issues. A real bargain!

Color photos of old comic covers. [illegible] They are not handouts from reprint comics but real Kodacolor prints. If the cover was damaged, it was touched up. [illegible]

[illegible] # 1 (origin STARMAN), Batman # 10, Nick Carter Weekly # [illegible], Detective # [illegible], Superman # 4, Batman # [illegible], Wild West Weekly # [illegible], Flash # [illegible]. Allow time for processing. Order all from [illegible], [illegible] NORTH CHRISTIANA AVENUE, [illegible], ILLINOIS [illegible]

[illegible] SHEFFIELD/CHICAGO ILL. [illegible]
SEND A S.S.A.E. FOR MY LIST OF COMICS FOR SALE. [illegible]
[illegible]

DO YOU HAVE A TAPE RECORDER ??

If you do, you can now re-live the adventures of many of your favorite comic heroes who had their adventures on radio during the 1940's. Yes, these are the original broadcasts, that we have recorded on tape.

To get you started, we have listed below our COLLECTORS SPECIAL, which consists of all the shows listed below, about 2 hours. However, any of these shows can be bought individually (the individual price of each show is listed), but by purchasing them all on one reel you save $1.35. If you buy individual shows, you must order a minimum of 1 hour of shows. All our programs are recorded at 3 3/4 ips.

The sound on all the shows listed below is from good to very good. We also have shows of many other comic heroes (these are radio, not tv)--THE GREEN HORNET, THE LONE RANGER, CAPT. MIDNIGHT, THE SHADOW, and others.

FLASH GORDON

COLLECTORS SPECIAL $4.50

THE OFFICIAL ADVENTURES OF FLASH GORDON (This is from a record, not radio). Two complete episodes: "The Decree of Ming the Merciless" and "Flash Gordon and The Hole Machine", starring Buster Crabbe, Jackson Beck, Anne Lisa, George Petrie, and others. 40 minutes. ($2.50)

STRANGE DR. WEIRD "The Dark Wings of Death". Feb. 6, 1945. 15 minutes [75¢]

THE BLACK HOOD: Aug. 30, 1945. Yes, this is the comic book hero. 15 minutes [75¢]

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CONTEST RULES:

(1) Contest open only to PANELOLOGIST subscribers. (For issues #1-8 of THE PANELOLOGIST, send $1.00 to the address below.)

(2) All data must be supplied on 3"x5" index cards. Put your name on the back of each card to receive credit. Legibility is essential, so type or print data.

(3) Each entry shall include the following data for any one of the comics magazine issues "WANTED" by THE PANELOLOGIST:
Title, issue, date, year, publisher, total no. of pages, cover features, list of all strips plus no. of pages of each, and (if supplied in comic) names of editors, writers, and artists of each strip.
List no more than one issue per index card. If two or more cards are needed, staple them together.

(4) Submit cards as soon as they are completed. The first correct card to be submitted is the one that counts. All entries must be received by July 31, 1967.

(5) Mail all entries to:
Jerry and Jean Bails, (Great Data Contest of 1967),
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OUR ADDRESS

Winners' names will be published in THE PANELOLOGIST.

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AIR ACE v2#1 on
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AIRFIGHTERS v1#3-4,6-9,12;v2#6-7,10
ALL GREAT #2?
ALL NEW #15?
ALL TOP #3-6,19?
AMAZING ADV. FUNNIES #2 on
AMAZING MAN #21-22,24,27 on
AMAZING MYSTERY FUNNIES v1#1-3;v2#1-6,8;v3#2-5,8,10-12;v4 any
ARMY & NAVY #2-4
ARROW #2
ATOMAN #3?
ATOMIC #2 on
ATOMIC BOMB #2 on
ATOMIC THUNDERBOLT #2 on
AVENGER #5?
BARKER #10-11,13 on
BIG SHOT #21-22,29,105?
BIG THREE #3
BILL BARNES #1-2,4,7,9,11-12
BLACKSTONE #4 on
BLACK SWAN #2 on
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